

A black and white photograph of a person playing an electric guitar. The person is wearing a plaid shirt and jeans. The guitar has a headstock with the 'Ibanez' logo. The entire image is overlaid with a complex geometric pattern of white lines, including circles, hexagons, and intersecting lines, creating a technical or scientific aesthetic.

Ibanez

Ibanez Electric Guitars, Basses and Electronics

Why is there a particular model Ibanez? How did it come about? What features make it different and why should it be different?

And why is there an Ibanez? Why should you consider an Ibanez as your next instrument when there are plenty of other instrument makers to choose from? Well, we've been making acoustic guitars for fifty years and electrics for over forty. We've survived and grown in the shadow of the big guitar companies because we're not bound by tradition. Certainly we have classic guitars of our own. But by keeping our ears open to music, and players' needs as they change, we've constantly been able to offer something different... real alternatives to the same three or four old standards. We make instruments that will take you from your first forays with the fretboard to the versatility you need as a mature player.

The reason our signature artists choose Ibanez to design their instruments is not just because we have a reputation for uncompromising quality. It's because they know we will work with them to get it right, no matter how long it takes. And their ideas don't remain limited to their own instruments. Many of their best ideas end up on our standard models, including our most inexpensive ones.

The ultimate benefactor is you. The most important reason we work so hard is not so our artists will love playing our instruments. It's so YOU will.

Final Note: No one catalogue (unless maybe it was the size of a Sears catalogue) could ever provide all the information available on Ibanez guitars. However, with the wonders of modern communication, many of your questions about parts, our artists, and more can be found on our website. Check us out: www.ibanez.com



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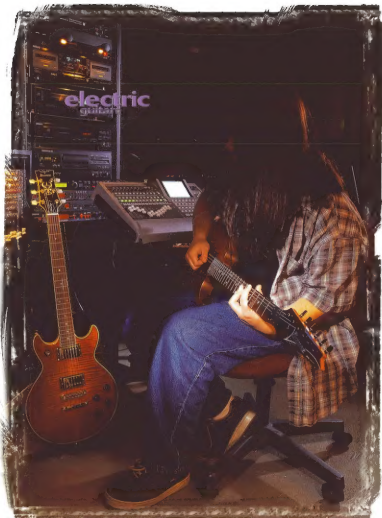
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S1520FINT, SC1620VV and RG3120TW

Prestige guitars

How do you make an even better guitar when you're already recognized as making some of the finest instruments in the world?

Well, one way might be to make entirely handmade instruments. But that's not a real solution. One reason is the sheer time involved. Another is consistency: machines are actually better for some tasks if you insist on an exact level of standards and specs. The largest reason is expense. We love seeing \$30,000 handmade custom shop collector's items as much as the next guitar fanatic. But we're here to build guitars and basses that players play.



AR2000VV



S1520RP



S2540NT

What makes a Prestige instrument a Prestige? First, it's the most successful merge of the handcraft and technological worlds in the history of guitar making. Prestige guitars and basses are crafted at a separate production facility that's staffed by our most experienced builders and equipped with the most sophisticated machinery available. Every Prestige instrument is meticulously examined and re-examined through every step in the building process and every detail, including the neck and frets, is completely finished by hand.

Next, each model is setup to the highest standard of the industry - the Ibanez standard. And because these instruments take longer to build and use only the most select of select materials, they are limited production instruments. But the most important part of what makes a Prestige is something that can't be measured in numbers, the actual love and pride that goes into each guitar or bass.

All this means each Prestige guitar or bass is a collector's item. But it's a collector's item that is made to be played; something you will appreciate each time you take it in hand.



SR3005SOL and SR3006SOL

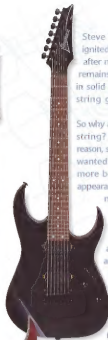
SPECS	RG3120	S2540	S1520FB	S1520	SC1620	AR2000	SR3000	SR3005	SR3006
BODY	solid body, 24" scale, 25.5" body	solid body, 24" scale, 25.5" body	solid body, 24" scale, 25.5" body	solid body, 24" scale, 25.5" body	solid body, 24" scale, 25.5" body	solid body, 24" scale, 25.5" body	solid body, 24" scale, 25.5" body	solid body, 24" scale, 25.5" body	solid body, 24" scale, 25.5" body
NECK TYPE	solid	solid	solid	solid	solid	solid	solid	solid	solid
FRONT	solid	solid	solid	solid	solid	solid	solid	solid	solid
BRIDGE	to go edge	to go edge	to go edge	to go edge	to go edge	to go edge	to go edge	to go edge	to go edge
HEADPU	demco-pd	qd1	qd1	qd1	qd1	qd1	qd1	qd1	qd1
AMP PU	n/a	qd1	n/a	n/a	n/a	n/a	n/a	n/a	n/a
AMP PU	demco time case	qd2	qd2	qd2	qd2	qd2	qd2	qd2	qd2
COLOR	tr	tr	tr	tr	tr	tr	tr	tr	tr



SR3006SOL

7 string

RG series



RG7621BK

SPECS	RG7620	RG7621
BODY	laminated	laminated
NECK TYPE	widebody	widebody
FRUIT	unfaded	unfaded
BRIDGE	to pro edge 7	7-string standard
NECK PU	dimarzio/black	dimarzio/black
AMP PU	n/a	n/a
BRIDGE PU	dimarzio/black	dimarzio/black
COLOR	uk, xl	bl

Steve Vai's Universe was the instrument that ignited the seven-string revolution in rock. And after nine years it remains the standard in solid body seven string guitars.

So why an RG seven string? For one reason, some players wanted something more basic in appearance than the

more ornate

Universe. For

another, we

wanted to offer something slightly more

affordable so more players could have the

advantages that a seven string

offers in playing leads,

chording and crunches—

especially the low

end rhythm crunch

avored by bands like

Korn, Fear Factory and

Limp Bizkit. Also, many



RG7620VK to pro edge 7



RG7620 headstock



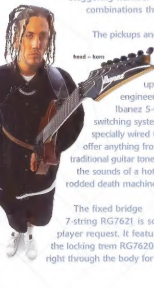
marky - korn

The RG shares one very important feature with the Universe:



wes borland - limp bizkit

a neck shape and thickness that makes transposing 6-string playing techniques to the 7-string amazingly easy. RG 7-string models feature a 48mm x 65mm neck, which is basically a standard 43mm neck with an added string. The RG7260 Lo-Pro Edge 7 double locking tremolo is exactly the same as our 6-string version. It just adds one saddle so you can pick like you normally would on a 6-string. Like the Universe, there's a recessed tremolo cavity so you can raise as well as lower pitch and an All Access Neck Joint so you can take complete advantage of the staggering number of new chord and lead combinations that a 7-string offers.



head - korn

The pickups and wiring system on the

RG 7-string are an

Ibanez exclusive. It's

no easy task keeping the low end from breaking

up an amp without sacrificing the high end, but the

engineers at DiMarzio were able to do just that. A special

Ibanez 5-way

switching system is

specially wired to

offer anything from

traditional guitar tones to

the sounds of a hot

rodded death machine.



also guitars - fear factory



RG7621BK fixed bridge

ryan shuck - argy

The fixed bridge 7-string RG7621 is something that came about because of continued player request. It features the same neck, basswood body and pickups as the locking trem RG7620BK, but its 7-String Standard bridge loads the strings right through the body for the ultimate in sustain and low end crunch.

RG series

In the 1980's a new generation of guitarists began breaking the rules of rock. In equipment, that usually meant they had to make all kinds of aftermarket modifications to

RG370 w/strand neck

their guitars: different tremolos, hotter pickups, custom necks. A lot of these players came to Ibanez knowing that, since we weren't locked into "tradition," we might break a few rules ourselves. And we did.

The RG neck was fitted with 24 big, high frets, but what made the neck different was that it was thinner, flatter and stable. High output pickups such as the V7, V8 and S1 were placed in specific harmonic locations that allow the guitar to stand on its own without the need for effects. The RG also featured locking tremolos that stayed in tune. It had routed tremolo cavities so pitches could be raised as well as lowered and the strings would stay low to the body. There were deeper cutaways



RG320QSTB

RG270GXRY

RG170BK



RG470NP in trs



RG350DXWH in trs II

SPECS	RG370	RG350	RG320QS	RG470	RG350GX	RG3120	RG270DX
BODY	laminated	laminated	laminated	laminated	laminated	laminated	laminated
NECK TYPE	wood	wood	wood	wood	wood	wood	wood
TRF	jamie	jamie	jamie	jamie	wood	jamie	jamie
BRIDGE	edge	edge	edge	to trs	to trs II	to trs II	single lock
HDR/PU	v7	v7	v7	v7	pot1	pot1	pot1
HDR/PU	v1	v1	v1	v1	pot2	pot2	pot2
HDR/PU	v8	v8	v8	v8	pot2	pot2	pot2
COLOR	bl, pr	bl	bl, b	bl, d, sp	wh	gr	bl, y

and modified neck joints which provide effortless playability at every point on the fretboard.



RG220LR single lock tremolo



RG320GP w/strand II neck with all access neck joint

All of these items were stock—everything players needed to concentrate on the music instead of the nuts and bolts. And the RG broke the biggest rule of all for professional guitars offering this much in tones and features: it was affordable.

Twelve years later, music has changed and there's a new generation of players. But the RG is still the guitar for players who want to break the rules.

Paul Gilbert model

There's no mistaking Paul Gilbert's signature playing or his trademark signature F-hole graphic. Paul's PGM30WH features an RG basswood body, reverse headstock neck, Lo-TRS II tremolo and medium output Ibanez Infinity pickups.



PGM30WH

John Petrucci model
John Petrucci's JPM signature model is based on the RG, but has a slightly rounder Viper neck and direct mount DiMarzio pickups with a unique three-way switching system.



JPM10074

SPECS	RG270	RG220	RG170	JPM100	PGM30
BODY	laminated	laminated	spite	laminated	laminated
NECK TYPE	wood	wood	wood	sp	wood
TRF	jamie	jamie	jamie	jamie	jamie
BRIDGE	single lock	single lock	shredded trem	to go edge	to trs II
HDR/PU	pot1	pot1	pot1	pot1	pot1
HDR/PU	pot2	pot2	pot2	pot2	pot2
HDR/PU	pot3	pot3	pot3	pot3	pot3
COLOR	bl, b, b	bl, b	bl, b	gr	wh



frank gambale

S series

Over fourteen years ago, several designers/guitarist at Ibanez USA had an idea: a sleeker, lighter guitar that would have the warmth, tone and sustain of the classic mahogany/humbucker without the backbreaking weight. Production personnel grumbled at the thought of such a project but hunkered down and after several years the S guitar was born.

How did they make a guitar that remains a classic twelve years after its introduction? They reduced mahogany's

undesirable weight by tapering the body around the edges yet retained its classic, warm tone by leaving the body thicker at the neck, pickups and bridge. This would allow full transfer of the tone from the strings to the body. To make the S attractive to all kinds of players they

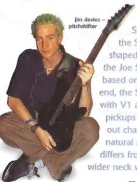
offered a vast array of S models with different pickups, necks and tremolos.



SC420BC

SCR

New for 1999, the SCR is a marriage of the S with our 1987 aerofoil-shaped R model (the guitar the Joe Satriani model was based on). On the electronics end, the SCR is equipped with V1 and V2 humbucking pickups which accent without changing the guitar's natural sound. The SCR also differs from the S with a slightly wider neck with a 10 degree tilt back



jon davies - pitchbender



S470GSR

SCR220NB



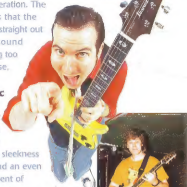
S470VK

headstock for more even string tension. A low friction nut and standard trem allow simple worry-free operation. The bottom line is that the SCR provides straight out rock and roll sound without being too heavy tonewise.

S classic

The S Classic is the S guitar concept taken to its ultimate degree...more sleekness and sustain and an even wider assortment of features. Innovative top

mount controls require no body cavities so there's more wood for tone and sustain. The S Classic 25.1" scale is shorter (and therefore "looser" in feel than our 25.5" RG, but not quite as loose as our 24.75" Artstars. The recessed electronics backplate eliminates any edges so the back of the S Classic is even more comfortable.



aaron barrett - real big fish



jon bon

Special dual humbuckers with a unique switching system offer single coil tone, but with more output than a regular coil tap. The SC is fitted with the Ibanez Short Stop II fixed bridge for even more sustain, faster string changes and easily adjustable intonation.



SC420BC short stop II

larry nylund with SC420BC nylon string

SPECS	S470QS	S470	SC300M	SC420	SCR220
BODY	solid body mahogany	mahogany	solid body mahogany	mahogany	mahogany
NECK TYPE	solid II	solid II	solid II	solid II	solid II
NECK	24.75"	24.75"	24.75"	24.75"	24.75"
BRIDGE	fixed II	fixed II	fixed II	fixed II	fixed II
PICKUPS	v1	v1	v1	v1	v1
PREP PU	v1	v1	v1	v1	v1
STRINGS	v1	v1	v1	v1	v1
COLOR	black	black	black	black	black

Perhaps the best endorsement of the S comes from other guitar makers. A short look through any musical instrument catalogue will show you all kinds of guitars that look suspiciously like the S. But a short play of any of these forcing imitations will show you that there remains only one real S guitar maker.

George Benson

models

At a distance, George Benson's GB10 looks like a traditional jazz box. Close up, it doesn't. And it's not.

Our longest running signature model was designed by George Benson and Ibanez to play jazz, but at a louder volume and more comfortably than a traditional jazz box. The basic design came from George, who wanted a guitar he could play live without worrying about

feedback. It also needed to be small enough to play comfortably standing up, but still large enough to get the great jazz sound he's famous for.

Since most feedback is the result of sound reverberating inside the body and then passing through to the pickups, the GB10 is made with a thicker top to keep more sound inside. This, along with a floating pickup system, helps keep unwanted feedback under control and makes the GB10 the ideal instrument for live applications where loud stage volumes are the norm. To make sure string vibrations are completely transferred to the top, the GB's special wooden bridge is shaped to the exact radius of the spruce top. For added control over string tension, the die-cast tailpiece allows separate angle adjustment for the three high and three low strings.

All these factors allow the complete character of the GB10 guitar – a warm, tight, unique sound – to come through at any volume; traditional jazz soft or untraditional jazz loud. And that's one of the reasons why the George Benson is our longest running signature model.



GB10MT floating pickup system



SPEC	GB10	GB200
BODY	solid top, maple back	solid top, mahogany back
NECK TYPE	sl	sl
FRET	medium	medium
BRIDGE	stacy	stacy
PICKUP	sl special	sl special
WID PU	sl	sl
BRIDGE PU	sl special	sl special
COLOR	bl. or	bl.

Pat Metheny

models

Every aspect of the PM100 – maple top for quick attack, neck size, fret type, bridge material, Super 58 pickups, thickness of the top, back, and sides – was designed to achieve the sound and playability that Pat demands. Unlike traditional jazz boxes, the neck joins the body at the 17th fret instead of the 14th fret. Even more untraditional is the PM100 double cutaway for easier access to the upper frets. The result of this Pat Metheny/Ibanez co-design is like Pat himself, steeped in the jazz tradition, but not bound by it.

On the other hand, jazz purists will feel completely comfortable with Pat's PM20, which is based on the old Ibanez FG100 Pat has played for over fifteen years. It has the traditional jazz size, specs and great sound, but leaves one jazz box tradition behind: the standard hefty jazz box price.



PM100 double cutaway

SPEC	PM100	PM20
BODY	solid top, maple back	solid top, mahogany back
NECK TYPE	sl	sl
FRET	medium	medium
BRIDGE	sl special	sl special
PICKUP	sl special	sl special
WID PU	sl	sl
BRIDGE PU	sl special	sl special
COLOR	bl. or	bl. or



PM20TK

PM100NT

Artstar guitars

George Benson, Pat Metheny and John Scofield have each played Ibanez jazz guitars for over 15 years. One of the reasons they came to Ibanez was they wanted fine guitars they weren't afraid to play live.



george benson - hollow

Some guitars are so costly they require a bodyguard. Others are made by companies without a long tradition of making jazz

guitars. Ibanez jazz guitars have both the right pedigree and the right price.

Each of the Artstar models was designed for a specific playing purpose. A good example is the AF207, the first full production seven string hollow body. The three piece neck on the AF207 combines mahogany to bring out the lows and maple to accent the highs. It's

wide enough to keep larger gauge strings at an equal distance, yet not so wide as to be unplayable. Seven years of cooperative work

with DiMarzio in seven string guitars gave us a considerable edge in obtaining a pickup capable of handling the wide range of the seven string. And because it was specifically designed to be a pure jazz guitar, the AF207 (as well as our AF120) uses standard jazz guitar bracing patterns. There are no solid blocks like some other companies use on their full hollows. We feel that when a guitar is supposed to *sound* like a hollow body, it *should be* a hollow body.

mark mcguinn
and rodney sheppard - super ray



AF207S

AS200AV



Our AS models, on the other hand, shouldn't be completely hollow. Since these guitars have loyal enthusiasts among rock and rollers, contemporary jazzers, r&b session players and punk purveyors, AS guitars are semi-hollow. AS guitars incorporate a solid maple sound block which is fitted precisely to the inside of the top and back. The sound block allows the pickups and bridge to be mounted solidly in the guitar reducing feedback and increasing sustain.



AS100S pickup and control switch

All AS and AF models (except the AF207) feature Super 58 humbucking pickups, designed back before the days of distortion pickups. The sound of the strings

and body is sent right to the amplifier without any tonal coloration other than a pleasing warmth and sweetness.



john scofield with AS200AV



AF120S

AS80T



AF120T fingerboard inlay



david williams - michael jackson

SPECS	AF207	AF120	AS200	AS100	AS120	AS90
BODY	seven string maple body, 7 string	seven string maple body, 7 string	seven string maple body, 7 string	seven string maple body, 7 string	seven string maple body, 7 string	seven string maple body, 7 string
NECK TYPE	7 string	7 string	7 string	7 string	7 string	7 string
PICK	medium	medium	medium	medium	medium	medium
BRIDGE	sting	sting	sting	sting	sting	sting
NECK PJ	Maple II	Maple II	Maple II	Maple II	Maple II	Maple II
MD/PJ	n/a	n/a	n/a	n/a	n/a	n/a
BRIDGE PJ	n/a	n/a	n/a	n/a	n/a	n/a
COLOR	bl	bl	br	br	br	br

In the mid-80's, Steve Vai decided he wanted his own model guitar. Not a one-of-a-kind, but a guitar he could get at any music store and play right out of the box. Easy enough. The hard part was he wanted it to do everything.

Steve Vai

The JEM starts out with a standard 25 1/2 scale neck, but it has 24 frets for greater range and a wider 43mm nut for more comfortable string spacing. Instead of moving the bridge to compensate for these changes, the neck is set deeper into the body which also increases playing comfort.

The bridge is also set deeper into the body to provide more playing room and make it easier to palm the bridge while picking. The tremolo cavity is recessed so strings can be raised and lowered. Since Steve didn't want to switch guitars in the middle of a tune, the JEM's hum/sing/hum pickup configuration with Split-5 switching can access any kind of guitar tone.



UV777BK universe 7-string



steve vai with JEM77WH

Did Steve get what he wanted? Well, Steve's been using JEM's for over ten years and getting every sort of sound imaginable. And he can still walk into any store with Ibanez JEM's and get just what he wants. Right out of the box.



JEM70BK

Steve Vai's new signature model features two DiMarzio thread pickups for classic humbucking sound and a DiMarzio octane single coil (GEM exclusive) calibrated for perfect balance with the Breed humbuckers.

JEM guitars & universe



JEM77FP

JEM555BK

What Joe Satriani wanted from Ibanez seemed pretty simple: an instrument with a vintage feel and modern features. But considering how exacting Joe is, it's no surprise that this simple concept became one of the longest design projects in Ibanez history.

Joe Satriani guitars

The neck of the JS had to feel like home to Joe. Ultimately this turned out to be a neck with a rounder fretboard radius so when Joe bends notes he can feel them in his fingers (flat radius fingerboards made the high strings feel unnatural). Joe also wanted frets that were harder and a little higher than standard vintage issue.



JS1000WH is pro edge tremolo

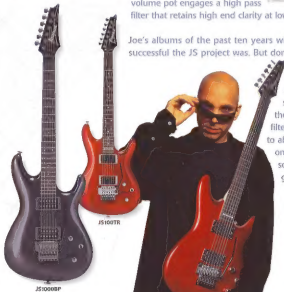


JS1000BP neck joint

Joe's work with DiMarzio resulted in the FRED® pickup which is voiced to match the JS' basswood body. A vintage-style three way switch is combined with two coil taps so each humbucker also produces single coil twang. The push/pull volume pot engages a high pass filter that retains high end clarity at low volume.

Joe's albums of the past ten years will attest to just how successful the JS project was. But don't take our word for it.

The next time you get the chance, plug in a JS1000...set the pickup switch to center, engage the coil tap and high pass filter, roll back the volume to about five and experience one of a slew of cool sounds this truly classic guitar has to offer.



JS100TR

JS1000BP

SPEC	JEM7V	JEM7D	JEM77	JEM555	UV777
BODY	solid	hollow	hollow	hollow	hollow
NECK TYPE	pin	pin	pin	pin	pin
FRET	jamie w/1005	jamie w/1005	jamie w/1005	jamie	large
BRIDGE	to pin edge	to pin edge	to pin edge	to pin edge	to pin edge
NECK PU	diarzio neck 31	diarzio neck 31	diarzio neck 31	diarzio neck 31	diarzio neck 31
AMP PU	diarzio neck 31	diarzio neck 31	diarzio neck 31	diarzio neck 31	diarzio neck 31
BRIDGE PU	diarzio neck 31	diarzio neck 31	diarzio neck 31	diarzio neck 31	diarzio neck 31
COLOR	wh	bl	bl	bl	bl

SPEC	JS1000	JS100
BODY	hollow	hollow
NECK TYPE	pin edge	pin
FRET	medium	medium
BRIDGE	to pin edge	to pin edge
NECK PU	diarzio neck 31	diarzio neck 31
AMP PU	diarzio neck 31	diarzio neck 31
BRIDGE PU	diarzio neck 31	diarzio neck 31
COLOR	tp, wh	bl, tp

No other guitar says "rock and roll" like the Iceman. The most original of all the radically



matt dunderhoffer - gravity kills

shaped guitars, the Iceman makes you feel like you've walked out into the arena stage lights the moment you strap it on.

The Iceman is the ultimate rock guitar, and

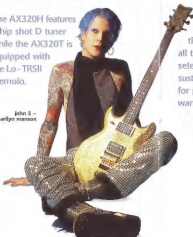
J's ICJ100WZ signature guitar is the ultimate Iceman. The first Iceman with the Lo-Pro Edge tremolo, the ICJ100 can dive bomb, scream and crunch in manner that's even more radical than its custom finish and unmistakable Iceman shape.

J & Iceman guitars



john 5 - marilyn manson

The AX320H features a hip shot D tuner while the AX320T is equipped with the Lo-TRSSII tremolo.



mike sackigen - spinehawk

AX guitars
If the Artist is the classic guitar of the late 70's and mid 80's, our new AX is destined to become the classic guitar of the late nineties and beyond. With its crystal cut double-cutaway body loaded with medium output infinity pickups, the AX has the look, but more importantly, it has the sound. The AX has an assertive, cutting tone for the kind of rhythm work needed for today's rock and roll and a lead tone that's powerful without leaning too hard in the shred direction. Is that a lot to claim? We don't think so. Before the guitar was even out of the final design stage, both Gizz Butt of the Prodigy and John 5 of Marilyn Manson took one look and said they wouldn't wait—they wanted their own AX's right then and there.



gizz butt - the prodigy, jesus stark

mahogany/set-in neck/two humbucker guitar, it's also a valued collector's item. Guitarists and writers had been urging us to reintroduce the Artist in the States, but the question was always, which Artist? What we found was that most players preferred the older Artists which had thinner, broader bodies than the flashier models of the 80's. So we made a wax mold of a classic 70's 2618 Artist body and reproduced it exactly at the factory. Aside from that, our 1999 version has all the famous Artist features: select mahogany body for sustain, a 1/2 inch maple top for just enough highs to cut, and warm, sweet Super 58 pickups.

All AX guitars feature set-in necks and mahogany bodies with a deep inset neck pocket for easy upper fret access.

AR model

First introduced in the 1970's,

the Artist is not only the affordable and more comfortable alternative to the "other"

mahogany/set-in neck/two humbucker guitar, it's also a valued collector's item. Guitarists and writers had been urging us to reintroduce the Artist in the States, but the question was always, which Artist? What we found was that most players preferred the older Artists which had thinner, broader bodies than the flashier models of the 80's.

So we made a wax mold of a classic 70's 2618 Artist body and reproduced it exactly at the factory. Aside from that, our 1999 version has all the famous Artist features: select mahogany body for sustain, a 1/2 inch maple top for just enough highs to cut, and warm, sweet Super 58 pickups.



AX320TVK

AX320HBP

Artist model

AX guitars

SPECS	ICJ100WZ	ICJ100
BODY	mahogany	laminated
NECK TYPE	6	6
FRET	jumbo	medium
BRIDGE	lo-pro edge	full size II
NECK PU	al 81	al 1
MID PU	al 3	al 3
BRIDGE PU	hst 30	al 2
COLOR	bl	bl

ICJ100WZ

SPECS	AX250	AX320T	AX320H
BODY	fire maple/mahogany	mahogany	mahogany
NECK TYPE	6	6	6
FRET	medium	medium	medium
BRIDGE	full size II	lo to II	full size II
NECK PU	al 1	al 1	al 1
MID PU	al 3	al 3	al 3
BRIDGE PU	al 2	al 2	al 2
COLOR	bl	bl, rk	bl



billy graziadei - biohazard

GAX & GRX guitars



GAX700T, GAX700K and GRX40CA

The most popular affordable axe in our history, the GAX70, is made for music now, not music then. Its crystal cut, double cutaway body is crafted of agatis, a wood similar in look to mahogany, but more similar in tone to alder. Agatis has great sustain in the high end which is just the right tonal characteristic for the kind of cutting rhythm and lead work needed for today's harder, heavier rock



GAX700T



GAX700T



jeff school - gravity kills



eric powell - 1b volt



GRX40CA



dave ulrich



rob ballucci



GRX20JB



andy timmons



Buck Dharma - pennywise

Although modern in feel and tone, the GAX has all the traditional goodies: two humbucking configuration, standard 3-way toggle switch, die-cast tuners and a 24 3/4" scale, one piece maple neck with 22 frets and rosewood fretboard. There's also an Ibanez Full Tune II bridge with stop tailpiece which allows easy intonating and augments the GAX's ample sustain

The fact that this is an inexpensive axe is just a plus. At any price, the GAX70 is an instrument that stands on its own

GRX models

Don't settle for less. You deserve more, whether you're just about to take the musical plunge or you're on a budget. With GRX Ibanez guitars, you get more. More style, more tone, more playability, just plain more for your money. GRX guitars feature Powersound pickups for screaming leads, comfortable easy playing necks and a wide assortment of finishes. Yes, GRX guitars are inexpensive. But every one is set up and inspected according to the same stringent Ibanez standards of our most expensive instruments.

	GRX40	GRX20	GAX70
body	agatis	agatis	agatis
pickups	grx	grx	grx
bridge	standard	standard	standard
neck	maple	maple	maple
neck PL	24 3/4"	24 3/4"	24 3/4"
neck PL	24 3/4"	24 3/4"	24 3/4"
bridge PL	24 3/4"	24 3/4"	24 3/4"
scale	24 3/4"	24 3/4"	24 3/4"

Guitar & Bass

Decided that it's time to actually jam instead of just listening to music? Well, get out there and do it. With Jumpstart guitar and bass packages, you've got all the stuff you need to start playing right now: Ibanez electric guitar or bass, Ibanez amp, and electronic tuner. Plus cable, picks, and an instruction video.

So jump in and start jamming. Now!!



Jumpstart guitar package with GT100X guitar amp



Jumpstart bass package with BT10 bass amp

"Everything you need to plug in and play."

For aspiring metallists, there's even a new **Heavy Metal** guitar package complete with Powerlead distortion pedal so you can crunch just about as soon as you open the box.



BTB basses

We've got the massive ATK, the futuristic Ergodyne, and of course, a slew of sleek Soundgears. That should be enough, if you'll pardon the cliché, "to cover all the basses, right? We don't think so. Ibanez believes bass players are just as diverse as their guitar-playing brethren.

Putting that belief into action is the reason Ibanez is now one of the top—if not the top—bass makers. And that's also the reason for the new BTB basses. We didn't add the BTB to the Ibanez line just for diversity's sake. We added it to offer you a unique combination of superior features.

First the neck is different. Many players are tuning down or using five string basses so we extended the scale length from the standard 34" to 35". With the BTB's longer scale, the tension and feel are nice and tight; there's no "flopping" on the low end, and the high strings ring through and sustain better.



All BTB basses feature locking jacks by Nostrix.

Like many high-end, professional basses, the BTB features an independent bridge which isolates each string so it vibrates without interference from the vibrations of other strings.



BTB1000

As with all Ibanez Prestige series and basses, BTB1000 and BTB1005 necks feature six stainless steel frets for the ultimate in playing comfort.

Unfortunately, many independent bridges are complicated, not terribly durable and require a lot of body wood to be removed which reduces tone. But the BTB's new Monorail bridge uses minimal



BTB500WNF

body routing, allows easy string and height adjustment changes, and is die-cast for superb strength.

Many bassists prefer passive pickups as they add no coloration or

modification to the bass's natural tone. The BTB features passive pickups, but with the addition of the studio quiet Van-Med 3-B EQ which allows you to color or modify your tone all you want when that's what you (or a meddlesome recording engineer) want.

But the heart of the matter is wood. For the BTB500 and BTB505, we chose light ash for its accented highs and strong, even low end. Our BTB1000 and BTB1005 Prestige models feature a perfect balance of bass tone woods—an A grade mahogany center for rich deep lows and long sustain, and a maple back and flame maple top for just the right amount of high end.



BTB500WNF

BTB505TNF

Neck, hardware, electronics and woods...all of these combine to give the BTB the looks, quality and sound equal or superior to a fine handmade "boutique" bass. But there's one significant difference between the BTB and a boutique bass...the BTB has a reasonable price.

SPECS	BTB1000	BTB1005	BTB500	BTB505
BODY	Maple	Alder	Alder	Alder
NECK TYPE	Set Neck	Set Neck	Set Neck	Set Neck
NECK	35"	35"	35"	35"
HEADSTOCK	35"	35"	35"	35"
NECK PL.	Maple	Maple	Maple	Maple
BRIDGE	Monorail	Monorail	Monorail	Monorail
PICKUPS	Passive	Passive	Passive	Passive
EQ	Van-Med 3-B	Van-Med 3-B	Van-Med 3-B	Van-Med 3-B
COLOR	White	Black	White	Black

Ergodyne Basses... Winner of the 1998 Bass Player Magazine Readers Poll for Best Bass Product of the Year.



contoured back
on the EDB405GP

At Ibanez, we recognize that there are some beautiful hand-carved, boutique basses out there unfortunately, their prices are just as out there. So the question was raised: How do you make an unconventional bass at a conventional price? We knew the answer wasn't wood. Graphite and other man-made or composite materials were either too heavy, too expensive or just didn't sound good.

The answer was to develop our own material which we call Luthite®. Luthite is the perfect material for electric stringed instruments because we can make any body shape and control its weight and sound character. Combine this with our years of experience of creating just the right pickups, and you've got Ergodyne basses—instruments that look, feel and play in every way like expensive handmade basses. Except that EDC and EDB basses have even more tonal versatility.



josh kate - daniel



EDB100GP "plus" bass boost



EDC700VK with 5FR pickups

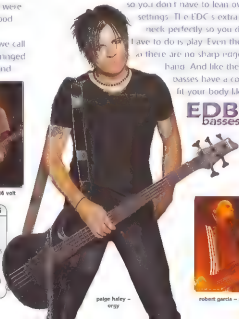
Our original EDB models feature radically curved backs for the ultimate in comfort, and scooped fronts for the ultimate in slapping. The newer EDC models are even more radical in appearance. They look cool and powerful in much the same way an aerodynamic form for a car does, because there are no unnecessary frills or decoration. Every curve and cut has a purpose—a built-in thumb rest, a scooped cut area for getting under the strings, even a raised area for the controls,

so you don't have to lean over on stage to set your settings. The EDC's extra-long horn balances the neck perfectly so you don't have to—all you have to do is play. Even the fretboard is rounded so there are no sharp edges for your fretting hand. And like the EDB models, the EDC basses have a contoured back that will fit your body like a glove.

EDB & EDC basses



mike peoples - 16 volt



peige haley - ergy



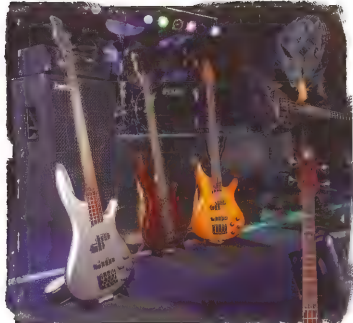
robert garcia - spinbank



EDC700NN

EDC700VK

SPECS	EDB400	EDB600	EDB500	EDB605	EDC700	EDC705
BODY	luthite	luthite	luthite	luthite	luthite	luthite
NECK TYPE	ash	ash	ash	ash	ash	ash
SET	medium	medium	medium	medium	medium	medium
BRIDGE	stainless steel	stainless steel	stainless steel	stainless steel	stainless steel	stainless steel
PICKUPS	ash	ash	ash	ash	ash	ash
BRIDGE PI	ash	ash	ash	ash	ash	ash
DI	ash	ash	ash	ash	ash	ash
COLOR	img	go	go	go	go	go



SR basses

SR800GL, SR3000GLK and SR800AAM

If any one instrument defines just what Ibanez is, it's the Soundgear bass. The SR has features, quite a number. Price, a wide range. And there's performance, plenty of it, and an easier playing and more versatile performance than traditional basses. That's why progressive bassists have made the Soundgear one of the best-selling basses in the world since the SR's debut in 1987.



SR800CF with varitone eq

First, Soundgear basses feature thinner necks and thinner nut spacing than traditional basses so you can concentrate on playing and not on fretting. The Soundgear neck feels



SR800ATC

just right to your hand, smooth, very good. And I 24 let neck allows you the full range needed for today's music.

We took the concept of active electronics combined with noise-free pickups eight years ahead of everyone else with the Vix Mid-Band EQ with sweepable midrange (something found previously only in expensive mixing boards). Not only can players dial in the chunk or zing in on the bass—they can pinpoint into any one of nine EQ boards and get the exact sound they want. But we don't limit active electronics to our pro-tier high-end models. It's addition of the PHAT active bass boost to the SR3000DX means that every player can have the tonal flexibility of active circuitry.

Getting the exact sound is great, but only if you can do it quickly. The EQ section on SR basses is simple and effective. The volume pot is located just where the player reaches. And the balance pot allows you to adjust the exact amount of output from each pickup.



alan robert - life of agony SR400VX with 3 band eq

Each Soundgear has a specific character determined in part by the kind of pickups it uses. Our DXP and DXJ Dynamic Series pickups are noise-free with more highs in the bridge pickup and more punch in neck pickup—with or without the EQ. For players who want the higher output and versatility of an active pickup, our AFR Active Full Range pickups incorporate an internal preamp. This balanced preamp actually transforms the passive hi-impedance pickup to a hi-fidelity, low impedance pickup. For those who prefer passive pickups, high output SFR Sonic Full Range pickups with internal parallel wiring allow the true sound of the bass to come through.

So with all these features there's a Soundgear bass here for just about everyone and every situation. Oh, you want a five or even a six string? Just turn the page.

4 string



ryan - cool children



SR3000DX

SPECS	SR800A	SR800	SR400	SR390	SR3000DX
BODY	ash	honorol	left maple	ash	apricle
NECK TYPE	set	set	set	set	set
NECK	medium	medium	medium	medium	medium
BRIDGE	stainless steel	stainless steel	stainless steel	stainless steel	stainless steel
NECK PU	aln	aln	aln	aln	aln
BRIDGE PU	aln	aln	aln	aln	aln
EQ	varitone	varitone	varitone	varitone	varitone
COLOR	ash, k	h, p, d	h, p, d	h, p	h, p, d

5 string



SR405BN



SR405BK

SR305DLR



Kelly Korn

The role of the bass player has expanded exponentially over the last several decades. No longer content to just walk behind, bassists are taking the lead with the extended range of the 6 string's high C, and securing the bottom with the low B found on both the 5 and 6 string.

And when it comes to extended range basses, Soundgear is the working standard. Whether you're a seasoned five or six string player or just making the transition, Soundgear's sleek, slim, neck requires absolutely the least possible playing effort. And with Soundgear's electronic versatility and specially designed extended range pickups, you can handle any gig that comes your way, whether it's r&b, metal, or contemporary jazz.



Jeff Torres - sister hazel



Gerald Versely



SR406NT

6 string

We love high end basses for the virtuoso player. But we also enjoy making instruments that everyone can play and play well. Advances in guitar



GSR205BK GIO Soundgear 5 string making now allow comfortable easy playing Soundgear basses to be placed in every player's hands. New for 1999 is the GSR GIO Soundgear line. Now aspiring bassists and players in a budget no longer have to struggle on uncomfortable instruments that are hard to play and sound as dull as they look. With GIO Soundgears, every bassist, rich or poor, skilled or journeyman, can have an instrument they can be proud of. And that's something that we're very proud of.

GSR
basses



GSR100K

GSR200TR



Sean Rivers Ernie Black

SPECS	SR805	SR405	SR305DLR	SR406	GSR200	GSR100	GSR205	GSR100L
BODY	brass	aluminum	aluminum	aluminum	aluminum	aluminum	aluminum	aluminum
NECK TYPE	set	set	set	set	set	set	set	set
SIZE	medium	medium	medium	medium	medium	medium	medium	medium
BRIDGE	stainless steel	stainless steel	stainless steel	stainless steel	stainless steel	stainless steel	stainless steel	stainless steel
PICKUP	chico	chico	chico	chico	chico	chico	chico	chico
BRIDGE PU	chico	chico	chico	chico	chico	chico	chico	chico
EQ	variable	variable	variable	variable	variable	variable	variable	variable
COLOR	bl, br	bl, br	bl, br	bl, br	bl, br	bl, br	bl, br	bl, br

ATK basses

If you want sleek and slaw, an ATK bass will be your choice. But what if you're a bassist who likes to jam? That's where the ATK comes in, and only goes down to rock. If you want a sleek bolt maple neck is standard. There's a massive bridge and full sized ash body for thunderous, big bass tones with huge sustain.



greg k - the effyring

the only thing that is better about this active funk machine is the price. It's half the price of anything comparable. The ATK's All Access neck joint allows you to dance across the fretboard with ease. Pickup controls are positioned so you can slap and pop any time.

Plus, the ATK is versatile. With the ATK's innovative triple-coil pickup and active 3 band EQ you can dial in anything from earthquake lows to skull splitting highs which makes the ATK ideal for any style from '50's classic to 90's hardcore or whatever shows up in the new millennium.

SPECS	ATK100	ATK105
BODY	light ash	light ash
NECK TYPE	ash	ash
FRONT	large	large
BRIDGE	ash 4	ash 4
PICKUP	ash 4	ash 4
BRIDGE PICKUP	ash 4	ash 4
BRIDGE PICKUP	ash 4	ash 4
EQ	ash 4	ash 4
COLOR	ash	ash

With the innovative ATK bridge you can string through the body for increased low end and a little more sustain, or through the bridge for more high end and attack.



robie dean - corrosion of conformity



ATK100SAMS



Ibanez amplifiers...

Designed by working American players, Ibanez amps deliver the tones that inspire. Each amp is superbly voiced and simple to use – perfect for practice sessions, home recording, or late night jams. Ibanez guitar amps have modern crunchy distortions, sparkling clean highs, dripping reverbs and tons of gain. The bass amps deliver the goods with booming lows and complete clarity, and easily handle any kind of bass, active or passive.

Sound too good to be true? We think you'll find that Ibanez amps just sound good, period. Shut your eyes and you'll forget you're playing through a small amp. Try that with any other backstage amp, whether it's a big name or a no-name.



BJ berry denzhy – Ibanez scream
BO kragge tyler – 10 watt



Johnny Carter – pitchbender



TB25 TONE BLASTER

- 25 watt guitar amplifier
- 10" Ibanez "POWERJAM" speaker
- Switchable gain
- Active 3-band EQ
- Footswitch jack
- Headphone jack
- Open-back cabinet design

GT10DX

- 10 watt guitar amplifier
- 3-band EQ
- Separate control over distortion and clean channels
- Switchable gain
- Headphone output
- Open-back cabinet design
- 6" speaker



TB25R TONE BLASTER

- 25 watt guitar amplifier
- Reverb
- 10" Ibanez "POWERJAM" speaker
- Switchable gain
- Active 3-band EQ
- Footswitch jack
- Headphone jack
- Open-back cabinet design

GT10DXR

- 10 watt guitar amplifier
- Reverb
- 3 band EQ
- Switchable boost
- Headphone output
- Open-back cabinet design
- 6" speaker



SW25 SOUNDWAVE 25

- 25 watt dedicated bass amplifier
- Switchable compressor with threshold control
- Active 4-band EQ with lo-Mid and hi-mid controls
- Line out
- Headphone out
- Shelf port
- Closed-back cabinet design

BT 10

- 10 watt dedicated bass amplifier
- 3-band EQ with presence control
- Headphone out
- Closed-back cabinet design
- 6" speaker



TA25 TROUBADOUR

- 25 watt dedicated acoustic guitar amplifier
- 10" custom made Ibanez speaker w/tweeter
- Switchable chorus with speed control
- Reverb with level control
- Active 3-band EQ with sweepable mid control
- Closed-back cabinet with port
- Two discrete channels for vocals and guitars
- XLR balanced and 1/4" balanced / unbalanced microphone inputs on vocal channel

GT10DXA

- 10 watt dedicated acoustic guitar amplifier
- 3-band EQ
- Switchable chorus with depth control
- Headphone output
- Open-back cabinet design
- 6" speaker





Neo-Classic effects

TK999JUS – When it comes to genuine tube distortion in a stomp box, the Tube King rules. Featuring an actual 12AX7 tube, 3-band EQ, Gain and Master controls, the Tube King generates a wide variety of tones, including warm, rich overdrive, fat singing distortion, and outrageous over-the-top crunch. Made in the USA and housed in a sturdy metal case, the Tube King will reign a lifetime. AC adaptor included.

FL99 Classic Flange (Dual Analog Flanger) – The FL99 is a super-versatile flanger with an intensity switch that lets you select flanging that sweeps across all frequencies for a "Spirit of the Radio" tone or from low to midrange for that "Unchained" sound. Also features a filter switch that controls the phase so you can get a really metallic tone in addition to the regular flange sound. AC adaptor included.

PH99 Classic Phase (Dual Analog Phaser) – The PH99 features selectable square or sine waveforms and an intensity switch that provides either 720 or 1080 degrees of phasing effects ranging from classic, erupting lead sounds to swirling rotating speaker effects. The PH99 not only replicates classic phase sounds, it also achieves unique sounds of its own. AC adaptor included.



RC99

RC99 Rotary Chorus with Rotary Speaker Simulation – The RC99 offers fat, rich, lush sounding analog chorus with quiet operation. And it's much cheaper and easier to carry than a rotating speaker cabinet. The Rotary Chorus features stereo outputs and includes an AC adaptor.



AD99

AD99 Analog Delay – Warm sounding analog delay is what you get with the AD99. The AD99 features Effect and Dry outputs for stereo simulation. AC adaptor included.



RP302

RP300



noelie – the offspring



deer holland – the offspring

Rock & Play practice systems

RP300 for Guitar – Allows you to slow down tough licks to 1/2 speed where the learning is easy. Also features: Chorus, Distortion, Pitch Control let's easier to tune the tape to you than vice versa, Headphones.

RP302 for Bass – Hard to hear bass lines become easy to follow and learn with the RP302's bass enhance. Other features include: Chorus, Compressor, Pitch Control, Headphones.

RP500 for Guitar with Recording – Now you can learn just about anything you can hear! Great for recording licks from other players at rehearsals, your teachers at lessons, etc. Our first recording Rock and Play features an on-board microphone plus: 1/2 Speed, Pitch Control, Chorus, Distortion, Headphones.

Soundtanks effects

They're called Soundtanks because their high-tech housing and rugged construction are strong enough to survive the worst abuse. But more important than Soundtank's indestructibility are the great Soundtank tones – the lush Ibanez analog chorusing of the CS5, the famous Tubescreamer overdrive, the in-your-face industrial devastation of the Black Noise. Best of all, Soundtanks are affordable, so you can go into battle with more sounds for less money.

Ts9 & Ts9dx tube screamers

From the same factory as the original TS9. The same hand wired analog circuitry. The same warm Tube Screamer overdrive and sustain. The new TS9DX also offers three new settings for increased low end crunch: + Hot, and Turbo, all of which maintain the original TS9 tonal integrity.



TS9DX



scott ueda – chap shop



westyle – flail pe



AC109 Standard 9-volt 200mA adaptor for Ibanez Compact Effects and Rock and Plays.



DC2 and DC4 Splitter cords for powering 2 or 4 pedals from one adaptor

Guitar stands & accessories



PT32 stand pocket titan fits in case



PT34 stand portable for acoustic or semi-acoustic



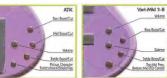
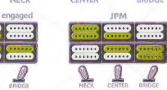
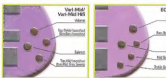
DSB2 – black leather

DSB1 – brown leather



SPICK17, PL, 16, 20 – 1/4 inch picks
SPICK17, PL, 16, 20 – 1/2 inch picks

Electronic specifications



Pickups, Bridges, and Neck dimensions

[illegible][illegible]

WFLA AIRTEL	SCALE DIRECTION	WFLA 11 AFT	WFLA 11 PM	UNION 11 PM	UNION 11 PM	UNION 11 PM
VEHICLE WEIR DIVERSIFICATIONS						
00	0200W/24.75°	0300W	06.50W	0200W	0200W	0005
01/01	0400W/24.75°	0300W	0700W	0300W	0200W	0005
02/02	0400W/25.1°	0300W	0600W	0300W	0200W	0005
03	0300W/24.75°	0300W	0700W	0300W	0200W	0005
04	0300W/24.75°	0300W	0600W	0300W	02.50W	0005
05	0400W/25.5°	0300W	0600W	0300W	0200W	0005
06	0400W/25.5°	0300W	0600W	0300W	0200W	0005
07	0300W/24.75°	0300W	0700W	0300W	0200W	0005
08	0400W/25.5°	0300W	0600W	0300W	02.50W	0005
09	0400W/25.5°	0300W	0600W	0300W	0200W	0005
10	0300W/24.75°	0300W	0700W	0300W	0200W	0005
11	0400W/25.5°	0300W	0600W	0300W	02.50W	0005
12	0400W/25.5°	0300W	0600W	0300W	0200W	0005
13	0400W/25.5°	0300W	0600W	0300W	0200W	0005
14	0400W/25.5°	0300W	0600W	0300W	0200W	0005
15	0400W/25.5°	0300W	0600W	0300W	0200W	0005
16	0400W/25.5°	0300W	0600W	0300W	0200W	0005
17	0400W/25.5°	0300W	0600W	0300W	0200W	0005
18	0400W/25.5°	0300W	0600W	0300W	0200W	0005
19	0400W/25.5°	0300W	0600W	0300W	0200W	0005
20	0400W/25.5°	0300W	0600W	0300W	0200W	0005
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27	0400W/25.5°	0300W	0600W	0300W	0200W	0005
28	0400W/25.5°	0300W	0600W	0300W	0200W	0005
29	0400W/25.5°	0300W	0600W	0300W	0200W	0005
30	0400W/25.5°	0300W	0600W	0300W	0200W	0005
31	0400W/25.5°	0300W	0600W	0300W	0200W	0005
32	0400W/25.5°	0300W	0600W	0300W	0200W	0005
33	0400W/25.5°	0300W	0600W	0300W	0200W	0005
34	0400W/25.5°	0300W	0600W	0300W	0200W	0005
35	0400W/25.5°	0300W	0600W	0300W	0200W	0005
36	0400W/25.5°	0300W	0600W	0300W	0200W	0005
37	0400W/25.5°	0300W	0600W	0300W	0200W	0005
38	0400W/25.5°	0300W	0600W	0300W	0200W	0005
39	0400W/25.5°	0300W	0600W	0300W	0200W	0005
40	0400W/25.5°	0300W	0600W	0300W	0200W	0005
41	0400W/25.5°	0300W	0600W	0300W	0200W	0005
42	0400W/25.5°	0300W	0600W	0300W	0200W	0005
43	0400W/25.5°	0300W	0600W	0300W	0200W	0005
44	0400W/25.5°	0300W	0600W	0300W	0200W	0005
45	0400W/25.5°	0300W	0600W	0300W	0200W	0005
46	0400W/25.5°	0300W	0600W	0300W	0200W	0005
47	0400W/25.5°	0300W	0600W	0300W	0200W	0005
48	0400W/25.5°	0300W	0600W	0300W	0200W	0005
49	0400W/25.5°	0300W	0600W	0300W	0200W	0005
50	0400W/25.5°	0300W	0600W	0300W	0200W	0005
51	0400W/25.5°	0300W	0600W	0300W	0200W	0005
52	0400W/25.5°	0300W	0600W	0300W	0200W	0005
53	0400W/25.5°	0300W	0600W	0300W	0200W	0005
54	0400W/25.5°	0300W	0600W	0300W	0200W	0005
55	0400W/25.5°	0300W	0600W	0300W	0200W	0005
56	0400W/25.5°	0300W	0600W	0300W	0200W	0005
57	0400W/25.5°	0300W	0600W	0300W	0200W	0005
58	0400W/25.5°	0300W	0600W	0300W	0200W	0005
59	0400W/25.5°	0300W	0600W	0300W	0200W	0005
60	0400W/25.5°	0300W	0600W	0300W	0200W	0005
61	0400W/25.5°	0300W	0600W	0300W	0200W	0005
62	0400W/25.5°	0300W	0600W	0300W	0200W	0005
63	0400W/25.5°	0300W	0600W	0300W	0200W	0005
64	0400W/25.5°	0300W	0600W	0300W	0200W	0005
65	0400W/25.5°	0300W	0600W	0300W	0200W	0005
66	0400W/25.5°	0300W	0600W	0300W	0200W	0005
67	0400W/25.5°	0300W	0600W	0300W	0200W	0005
68	0400W/25.5°	0300W	0600W	0300W	0200W	0005
69	0400W/25.5°	0300W	0600W	0300W	0200W	0005
70	0400W/25.5°	0300W	0600W	0300W	0200W	0005
71	0400W/25.5°	0300W	0600W	0300W	0200W	0005
72	0400W/25.5°	0300W	0600W	0300W	0200W	0005
73	0400W/25.5°	0300W	0600W	0300W	0200W	0005
74	0400W/25.5°	0300W	0600W	0300W	0200W	0005
75	0400W/25.5°	0300W	0600W	0300W	0200W	0005
76	0400W/25.5°	0300W	0600W	0300W	0200W	0005
77	0400W/25.5°	0300W	0600W	0300W	0200W	0005
78	0400W/25.5°	0300W	0600W	0300W	0200W	0005
79	0400W/25.5°	0300W	0600W	0300W	0200W	0005
80	0400W/25.5°	0300W	0600W	0300W	0200W	0005
81	0400W/25.5°	0300W	0600W	0300W	0200W	0005
82	0400W/25.5°	0300W	0600W	0300W	0200W	0005
83	0400W/25.5°	0300W	0600W	0300W	0200W	0005
84	0400W/25.5°	0300W	0600W	0300W	0200W	0005
85	0400W/25.5°	0300W	0600W	0300W	0200W	0005
86	0400W/25.5°	0300W	0600W	0300W	0200W	0005
87	0400W/25.5°	0300W	0600W	0300W	0200W	0005
88	0400W/25.5°	0300W	0600W	0300W	0200W	0005
89	0400W/25.5°	0300W	0600W	0300W	0200W	0005
90	0400W/25.5°	0300W	0600W	0300W	0200W	0005
91	0400W/25.5°	0300W	0600W	0300W	0200W	0005
92	0400W/25.5°	0300W	0600W	0300W	0200W	0005
93	0400W/25.5°	0300W	0600W	0300W	0200W	0005
94	0400W/25.5°	0300W	0600W	0300W	0200W	0005
95	0400W/25.5°	0300W	0600W	0300W	0200W	0005
96	0400W/25.5°	0300W	0600W	0300W	0200W	0005
97	0400W/25.5°	0300W	0600W	0300W	0200W	0005
98	0400W/25.5°	0300W	0600W	0300W	0200W	0005
99	0400W/25.5°	0300W	0600W	0300W	0200W	0005
100	0400W/25.5°	0300W	0600W	0300W	0200W	0005

Year	Scenario/24	62.5km	630m	7.0km	200m	240
1975	Scenario/14	450m	680m	17.0km	240m	240
1985	Scenario/14	450m	680m	17.0km	240m	300
1995	Scenario/14	450m	680m	22.5km	240m	205
2005	Scenario/14	450m	680m	22.5km	240m	305
2015	Scenario/14	450m	680m	22.5km	240m	305
2025	Scenario/14	450m	680m	22.5km	240m	305
2035	Scenario/14	450m	680m	22.5km	240m	305
2045	Scenario/14	450m	680m	22.5km	240m	305
2055	Scenario/14	450m	680m	22.5km	240m	305
2065	Scenario/14	450m	680m	22.5km	240m	305
2075	Scenario/14	450m	680m	22.5km	240m	305
2085	Scenario/14	450m	680m	22.5km	240m	305
2095	Scenario/14	450m	680m	22.5km	240m	305

Guitar Bridges

Edge—On our Floyd Rose® Tremolo Bridge models with hardened steel knife edges, Tremolo arm can be adjusted for tension by adding or removing nylon washers. Steel lock locks dead in position after height is adjusted.

Le-TMS Low profile Floyd-Smith tapered loading device with die-cast handles. Bridge is stamped and then hardened using heat treatment. Arm is tension and height adjustable.

La-TITE II—Low profile Vinyl Faced Gypsum Board Roofing System with arm tension adjustment that allows the arm to swing freely or lock in one position by tightening or loosening the threaded arm nut.

Short Step II Round bridge with die-cast plate set to the radius of the fretboard. Saddles are mounted from above so bridge information can be set string-to-string. Simple string changes.

Arco-Cast 829-835 Ultra double die-cast design offers easier string changes than any currently available bridge. Patented single screw saddle height adjustment offers better

Maxwell and Mono Ball II Durable die-cast individual bottles allow easy filling in volume, without measurement. Easy, secure cap. Flexible neck allows design

Manual 1 D-Tuner: Same as above but lowest string pitch can be dropped easily by pulling the arm lever at the back of the bridge.

